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Tribunal. The white cap and short skirt indicate the humble rank to which she belongs. Calm and beautiful she stands before her judges, her spiritual face half shrouded by her flowing hair. There is nothing in these maiden lineaments to declare the daring crime for which she is arraigned: not bold but dauntless she looks, content with her doom now that she has rid the world of a human monster. The white brow is low, and reflects dreamy meditation, but from the large dark eyes there flashes mysterious, wild emotion.

Poets and musicians form part of this pictured assembly. Near the tragic Charlotte is another youthful figure. A fair face, sweet, serene, and full of poetic sensibility. The eyes of the tenderest azure have those drooping lids, which give such a pensive expression to the countenance. This is Clemence Tsauré, the sweet songstress of the old, romantic city of Toulouse. This lovely, accomplished maiden lived in the mediæval times, and is distinguished for instituting the Floral Games. Annually were they celebrated, when from every province in La Belle France came the aspiring troubadours to compete for the prize. To the most successful, the fair Clemence awarded three jewelled flowers,—the pansy, the marigold, and eglantine. The poet Florian celebrates the heart-romance of the beautiful Clemence in his charming pastoral, "Estelle," from which we learn that the Toulouse beauty was no exception to the great dramatist's assertion, that

"The course of true love never did run smooth."

Here is a reverent head crowned with flowing, silver locks. The oval face; the expansive brow, traced by the furrows of time; the soft twilight eyes, full of heavenly tones, are features strange to us; but who that has ever listened to the old, romantic opera of Richard Cœur de Lion does not feel his heart bound at the name of André Grétry, the sweet melodist of the eighteenth century. Yes, in quaint and charming melody has he given to the chivalrous exploits and strange vicissitudes of Richard, a musical immortality. And the old minstrel is not forgotten, but in burning tones that fire the duldest soul, has Grétry recorded Blondel's despairing words: "O, Richard; O mons roi, l'univers l'abandonne!"

And this is Jean Baptiste Tully, the famous violinist and court-composer to Louis Quatorze. A singularly ugly face has this erratic genius; a short figure, nose *retroussé*, and small eyes expressing malignity in their Italian darkness. A varied talent had "little Jean Baptiste," for we read of him amusing the magnificent Louis with his buffoonery, as well as by his tough, old music. Very dry we should esteem it were we obliged to listen to his "Armide;" all counterpart and no poesy. And here in affectionate nearness is his poet friend, Quinault; he who wrote the librettos for Tully's operas.

But I must beg your pardon for extending this letter beyond your patience, I fear; and yet I have written nothing that I had thought to say when I took my pen this evening. I had not intended to write about pictures, dearly as I love them, the subject being too vast; but I was beguiled unconsciously, through my sympathy. What was in my mind to write was of our party: how each individual taste became manifest as we traversed for six hours those majestic halls. Then there was a picnic dinner under the green bosage near the palace, which was

very enjoyable; and which evoked much wit and merriment. And the final scene on the verdant banks of the little lake in the Petit Triamon, where we sat and moralized on the mutability of empires, and the transitoriness of human life, and saw the sun dip his blazing disc in the pellucid waters of the lonely lakelet, while D.'s charming recitals from Avon's mighty bard, and M.'s mournful cadence as she sung,

"By the sad sea waves,"

beguiled the twilight hours, until a glorious angel, gold-clad and mighty, arose in the East, to illumine with his heavenly brightness, our homeward steps.

Au revoir.

CECILIA.

SKETCH OF THE HISTORY OF THE VIOLIN.*

THE INSTRUMENT.

Despite all contrary assertions, based upon pretended monuments, the Oriental, Greek, and Roman ancients were unacquainted with instruments played with a bow. Neither India nor Egypt furnish the least traces; so with Greece and Italy—in fact throughout all the old civilized world. As I stated in the *Resume Philosophique de l'Histoire de la Musique*, the bow comes from the west, it was introduced throughout Europe by the western nations. If viols are found among the modern Arabs in Persia and in Turkey, it was taken there by Europeans in the time of the Crusades. The *goudock* of the Russian peasant, and the *crwth* of the ancient Irish, appear to proceed from the highest antiquity, and to have been the type of instruments of this nature. The Irish chroniclers speak of musicians who, in the sixth century were celebrated for their talent on the *crwth*, a species of viol with six strings, and Venance Fortunat, a Latin poet who wrote in 609, states formally that this instrument belonged to Great Britain.

It is not my intention to pursue here the various transformations of bow instruments in the middle ages; it will suffice to observe that there were frequently mutations from the thirteenth century to the sixteenth, equally in the common kinds, vulgarly called *rebec* in French, and in Germany *Geige ohne Bunde* (violins without band or side pieces) which had only three strings, as in the improved viols, the body of which was formed of belly and back joined by side pieces as our Violins, Tenors, and Basses. The smaller kinds possessed only three strings, the larger kind had four; there were also others with five, with six, and with seven strings.

In the middle age, the *rebec*, called *rubebbe*, possessed but two strings. It is the same which, carried to the Arabs, has acquired the name of *rebab*. From the fifteenth century it is found with its three strings. This instrument took nearly the form of a mandoline, the neck and the body being formed from a single piece, the finger board being as wide as the entire instrument, and reaching within a short distance of the bridge. No passage was left for the bow in the body of the instrument, but the body was very narrow, and the bridge formed a point for the middle string to rest upon, so that this string could be touched by the bow without touching the others. Similar to all instruments since the fifteenth century, the *rebec*

was made of four different sizes, the smallest of which was called *discant*, or upper; then followed in progressively larger proportions, the *alto*, the *tenor*, and the *bass*. The dancing master's *kit* in the latter years of the eighteenth century was all that remained of the ancient *rebec*.

The viol was called *vielle* in the middle age. This is the *viola* of the Italians, and the *vehuela* of the Spaniards. There were several kinds. From the fifteenth century, one of this kind had a flat belly, and a place for fixing the strings similar to that of a guitar. As in the lute and all string instruments played with the fingers, the finger board was divided in distances for placing the fingers. From the fifteenth century the bellies of viols assumed the raised or vaulted form, the backs remaining flat. The cavities at the side, which had been very large and straight, were made in the shape of a section of a circle, and were reduced to the dimensions necessary for the use of the bow. The raised bellies rendered it necessary to alter the bridge into the bridge shape, so as to incline toward the ribs. Hence the term *bridge*, which is called by the Italians, from its form, *Ponticello*. The divisions for the fingers on the finger-board were retained on the viols up to the second half of the eighteenth century. During the fifteenth century, the vaulted-form viol possessed five strings; in the commencement of the sixteenth it had six. The first string was called in Italy, *canto*, the second, *sonata*; the third, *mezzana*; the fourth, *tenore*; the fifth, *bordone*, and the sixth, *basso*.

The viol was divided into three kinds, which were called *upper* or *soprano*, *tenor* and *bass*. The *tenor* was used also to play the second upper or *alto*; it was then tuned a note higher; the tuning of the upper viol was, commencing from the first string, D—A, E, C, G, D; that of the *tenor* tuned to alto, A, E, B, G, D, A; the same instrument tuned to *tenor*, G, D, A, F, C, G; and the *bass*, D, A, E, C, G, D. At the commencement of the seventeenth century, the use of instruments specially for accompanying the voice became general; there was added to the other viols a double-bass viol, which was called *violone*, that is, *large viol*. This also had six strings, and was tuned a fourth lower than the *bass viol*, thus, A, E, B, G, D, A. Anterior to 1650, this instrument was rarely used in France; it was then called *viola a la mode de Lorraine*.

In imitation of the vaulted-form viol, there were made, from the fifteenth century, a small instrument of the same kind, which the Italians called *violino*, that is *small viol*. This is the instrument which was called *violin* in France, and *Geige* in Germany.

It is probable that the violin originally had the same number of strings as the other viols, viz., G, D, A, F, C, G; and that the neck also possessed the divisions for the fingers; but it was soon discovered that the finger-board of the violin was not wide enough to allow any one to play with facility with so large a number of strings; and that the place for the fingers to produce the intonations, was too narrow to admit of divisions. These were removed; the strings were reduced to four, which were tuned in fifths; making the first string E, as it is at the present day. It cannot be doubted that these instruments originated in France; for on reference to the list of instruments employed in the *Orfeo* of Monteverde, it will be seen that the violin was called in Italy, at

*Translated from the French of M. E. J. Fetis, Chapel Master to the King of the Belgians, Director of the Royal Conservatory of Music, etc., by Wellington Guernsey.

the end of the sixteenth century, and at the beginning of the seventeenth, *violino piccola alla francese*.

The oldest maker of violins on record, was a native of Brittany, named Jean Kerlin. He followed his trade about the middle of the fifteenth century. La Borde, author of the imperfect and voluminous *Essai sur la Musique*, relates that he saw in Brittany a violin with four strings, the handle of which did not appear to have been changed; and which, instead of the ordinary tail-piece, had a small piece of ivory inlaid, pierced with four holes. The violin was thus labelled, *Joann Kerlino, anno 1449*. It was afterwards brought to Paris, and Zoliker, a musical instrument maker of that city, had it in his possession in 1804. The belly was more raised than the good modern Italian violins, and was not equally rounded at the upper and lower extremities: the sides ill-formed and flattened. Its tone was sweet and muffled, and resembled much those instruments made by Anthony Amati at the close of the sixteenth century. After Jean Kerlin, there was a lapse of sixty years in the history of the manufacture of violins, for the only maker of this instrument whose name has come down to us, is Gaspard Duifopruger, born in the Italian Tyrol, and who commenced making his violins at Bologna, about 1510, working afterwards in Paris and at Lyons. One violin only, of the large pattern which bears his name, is in existence; it is dated 1539. The quality of tone of this instrument is powerful, penetrating, but when played upon for some time it loses its intensity. Like an old man, it needs repose to recover its faculties. The scroll represents the head of a king's jester, with a plaited frill. This violin belonged to M. Meerts, formerly first solo violinist of the Theatre Royal, Brussels, and Professor of the Conservatory of that city.

Gaspard de Salo, thus called from being born in the small town of Salo, upon the lake of Garda, in Lombardy, manufactured in the second half of the sixteenth century. He was specially celebrated for his viols, basses, and double-bass viols, then more employed than the violin. Nevertheless, an excellent violin of his make, dated 1576, was met with in a collection of valuable instruments, which were sold at Milan in 1807; and the Baron de Begge was in possession of one, of which Rodolphe Kreutzer often spoke with admiration. These instruments, of rather a large pattern, possess a powerful tone, approximating to that of the alto.

[TO BE CONTINUED.]

[From the Cleveland Herald, October 1st.]

LA GRANGE AND BRIGNOLI.—Mr. Max Strakosch, the well known *impressario*, extended to Cleveland the honor of welcoming back to this country, the scene of her early triumphs, the great cantatrice, Madame Anna de La Grange. It was an honor that our citizens fully appreciated, and as a recognition of that honor they filled Case Hall with one of the most brilliant audiences that it has ever been our fortune to witness. Many of those present had heard the great singer on her former visit, while the younger portion of the audience were familiar with the history and the lyrical triumphs of this great *artiste*, and came out to welcome her once more to our shores with the cordiality and enthusiasm so characteristic of the American people. Manager Strakosch

brought with him, as accessories to the *re-entree* of this noted singer to the New World, a good company of *artistes*, among them the "silver voiced" and ever-welcome Brignoli. In time, the concert commenced. The audience were waiting with a partial coldness for the appearance of the "bright particular star." They passed over with only a slight recognition a well-executed "Romanza" by Sig. Marra, were moderately stirred by an "Aria" from Sig. Susini, and hardly extended to Brignoli the enthusiasm he ordinarily receives at his every appearance, although he won a hearty *encore*. Madame La Grange came on and was most cordially received. A more hearty and generous recognition could hardly have been extended to any person, and must have been as flattering to the lady as it was kindly meant. Her first attempt was a rondo from "Lucia di Lammermoor." It was well sung throughout, and made a good impression. An *encore* was demanded and pleasantly responded to. At times there would break upon the ear those exquisitely beautiful runs and trills and rapid vocalization, which made La Grange such a favorite in years gone by. For twenty years Madame La Grange has stood at the head of the lyric *artistes* of the Old and New Worlds, and has ranked by the side of Curtman, and Forrest, and Booth, in the drama. She sang during the progress of the concert a duet with Brignoli, a waltz of her own composition, and in a quartette. The audience were generous throughout the entire evening, and gave an enthusiastic response to all the pieces in which she appeared. Madame La Grange cannot complain that a Cleveland audience exhibited in the least degree a spirit of coldness, but on the other hand a feeling of kindness and warmth that undoubtedly was appreciated. This evening she will appear in her great rendition of "Nerina," in Donizetti's opera of "Don Pasquale," when we shall undoubtedly hear something worthy of this *artiste*, as the lyric stage is where she has won her greatest honors and made her grandest triumphs.

Sig. Brignoli was the same magnificent tenor as ever, and won the most emphatic demonstrations of applause from first to last. Signors Marra, Susini and Locatelli, are all good *artistes*, and executed their portions of the entertainment to the satisfaction of all.

As was the case at the opening concert of the hall, the accompaniments were played too strong, often drowning the voice of the singer. Undoubtedly Signor Rosa, as was the case with Signor Nicolao, on the former occasion, was deceived in the acoustic effects of the hall. We are led to this belief from the fact that towards the latter part of the concert the accompaniments were softer and decidedly more agreeable.

As we have said, the opera of "Don Pasquale" will be given this evening, which will be the last performance of the troupe in this city.

THE SANCY DIAMOND.

The great Sancy diamond, which stands ninth in the glittering and very restricted aristocracy of the world's big diamonds, is to be sold, and while it is on show at one of the first jewellers, the story of its life and troubles travels round Paris. And, indeed, since it was found on the battlefield in the sword-hilt fallen from Charles le Téméraire's dying hand, its vicissitudes have been great, and far too numerous to recount in full. At

one time Henry IV. borrowed it from De Sancy, to give it as guarantee to the Swiss for the troops they had lent him; and the messenger to whom De Sancy confided it disappeared before he reached the king. A long and anxious time elapsed before any one learned what had become of the faithful servant, but it was at last discovered that he had been attacked and assassinated. The body was found, exhumed, opened, and in the stomach lay poor Sancy! The messenger had swallowed it, to preserve it from the hands of the assassins. The precious stone went on leaping from impossibility to impossibility, until it reaches the scene of its last trouble, which is laid in Lyons, about twenty years ago. Monsieur le Comte Demidoff and his wife were visiting Lyons with the amiable writer Jules Janin. The day was hot, and the Comtesse threw off her shawl, and, taking out the pin, in which was mounted the celebrated diamond, asked Jules Janin to put the jewel in his pocket. They passed the day looking at the sights of the town, and in the evening went to the theatre. *Apropos, mon ami*, said the Count, between the acts, did you give the pin to the Comtesse? Poor Jules Janin bounded on his seat, plunged his hands convulsively into his waistcoat pockets, and then, without uttering a word, rushed from the box. During his headlong course back to the hotel all the incidents of the day, all the horrors of his situation pressed on his brain like a nightmare. He remembered that after their walk he had changed his dress; that he had left the door of his room open, because the *garçon* was coming to arrange it; that the waistcoat containing the diamond had been thrown upon a chair; that the *blanchisseuse* was due that day; and that the waistcoat was to be washed. A complication of horrors! His fears were groundless; he found his door open; he had procured no light in his haste, but rushed into the darkness toward the fatal chair, when he perceived that the room was full of bright rays, and, flashing and glittering on the floor, lay the Sancy. The *garçon* had arranged the room, the *blanchisseuse* had come, the waistcoat had been taken to be washed; but the diamond had slipped out and was saved, and so was Jules Janin. But he still remembers with horror the episode of the Sancy diamond.

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